

AR 5274

Herbert Ginsberg Collection

S41/4

Herb Ginsberg Collection



G I N S B E R G - in Chinese

HERBERT GINSBERG: REMAINS OF A COLLECTION

P R E F A C E

The one hundred and three objects described in this catalogue are the remains of a collection which numbered eight hundred and thirty-six pieces in 1923 and was built up in nearly fifty years.

When in July 1938 upon a summons from the Gestapo we decided to leave our house in Berlin we were granted permanent residence in Holland and the collection was accepted as loan in the Gemeente Museum, Den Haag.

After the German invasion of Holland in 1940 we had to give up our home in Den Haag and move further to the interior, to Zeist, where about two years later we decided to go "underground". After liberation in 1945 we found out that the Germans had also plundered the museums. Thanks to the tireless search of Dutch friends and the assistance of the Dutch Kunstsichtingskammer the pieces here catalogued were found on an attic in a Nazi residence at the bordertown of Velp - the private booty reserved by an individual with some taste for the Far East.

Most of the objects of the collection, i.e. its foundation, had been brought home from trips to the Far and Near East in 1907/8, with additions through the years by purchases from experts like Edgar Worch, Joerg Truebner, Prof. Kummel, as well as from collections, to mention only Dr. A. Breuer and the Counts Meida and Otani of Japan. Thus it was possible to build a small but adequate survey of some branches of Far Eastern art in which I had become interested already at the end of the last century.

The hospitable house of the Japanese consul in Berlin, Gustav Jacoby, with his famous collection of Japanese art - later the pride of the "Ostasiatische Kunstabteilung der Berliner Museen" - was a natural center where it was possible to become acquainted with, to see, and to feel the essence of the Far Eastern Art, as well as to meet scholars, artists, connoisseurs, and collectors. - Here I laid the foundation to my knowledge which enabled me to collect genuine works of art on my travels and thus I entered a circle which provided constant stimulation, and pleasure.

I became a member of the Expert Commission of the Department of Eastern Art of the State Museum, Berlin (1924-1938) and a co-founder as well as a member of the board of directors of the "Gesellschaft fuer Ostasiatische Kunst (GOK)" Berlin (1926-1938). WWII put an end to it all - as well as to my collection. Nevertheless, with the help of the wonderful New York Public Library I have tried in this catalogue to give some meaning to its remains.

However, some of our lost works of art will be remembered through publications and catalogues of exhibitions in which they have been shown:

1912 "Ausstellung alter ostasiatischer Kunst"
Akademie der Kuenste, Berlin .

1929 "Ausstellung Chinesischer Kunst" veranstaltet von der
Gesellschaft fuer Ostasiatische Kungs (G.O.K.) und
der Preussischen Akademie der Kuenste, Berlin.

1934 "Sechs Jahrhunderte Toepferkunst "
Akademie der Kuenste, Berlin.

1935 "International Exhibition of Chinese Art"
Royal Academy of Arts, London

1935 "Ausstellung der Kunst des alten Japans"
Kunstgewerbe Museum, Basel

1939 Netsuke uit de collectie G."
Kunstzaal Tikotin, Den Haag

1940 "Bruikleen G. van Oost-Aziatische Kunst"
Gemeente Museum, Den Haag

1946 "Bruikleen Herbert Ginsberg, Zeist"
Museum van Asiatische Kunst, Amsterdam

1950 "The Art of Greater India"
Los Angeles County Museum, Los Angeles, Cal.

Forest Hills, L.I., N.Y.

1951

1. Covered Vessel for fragrant wine (Yu)- H. 20 cm; 8 "

Body elliptical section with convex sides on a shallow spreading foot.
Within faintly fluted bands are borders of flat engraved ornaments:

- a) Around the body dragon-like animals, perhaps Karlgren's "feathered dragon", broken by T'ao t'ieh masks in high relief.
- b) Around the foot the two lines of the "Hsien-wen" = bow's cord pattern.
- c) Around the cover six dragon-like animals placed antithetically to make up the central parts of four t'ao t'ieh masks.

The main ground of the vessel remains plain.

The cover is surmounted by a fluted knob-handle. Loops on both sides of the body hold the swing-handle in shape of a twisted rope which can only move far enough in each direction to permit the lid to be easily removed.

Inscriptions of pictographic characters inside on the bottom of body and cover: in the body set into a cartouche. Both deepened in the bronze.

The purpose of the container was to bring the wine to the sacrificial ceremony.

The bronze is strongly covered by patination, green over red copper oxide (cuprite) with encrusted malachite deposits.

Yin (Shang) 1766-1122 B.C.

Lit.: Karlgren "Yin and Chou in Chinese Bronzes"

Exhibition: 1931/32 Department of Far Eastern Art of the Museums of Berlin, Germany
1938/41 Gemeente Museum, den Haag (Holland)



2. Vase used for sacrificial wine libation. (Ku) H. 25.5 cm.; 10.1 "

Circular sections with spreading foot and trumpet shaped mouth united by the knob in the middle.

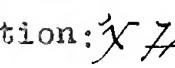
Flat engraved ornaments: mouth with cicadae pattern (Ch'an-wen) in the form of the "rising blades" (Karlgreen). In the middle and below 'double faced' t'ao t'ieh masks; on the foot below a band of horizontal cicadae.

Once the t'ao t'ieh mask is formed by four eyes between four vertical projected flanges. The second time two "trunked dragons" (Karlgreen) are placed antithetically, to make up the central part of a t'ao t'ieh. While the hind parts of the dragons are raised vertically high, the combined trunks go to form its nose, and their eyes are at the same time the eyes of the t'ao t'ieh.

The ground shows "spiral filling" or "Bei-wen", the thunder pattern.

The form of the ceremonial beaker meets its destination. A certain amount of the sacrificial wine was poured from the Yu (cup/no.1) into the Ku for toasting the spirits of the departed. The high rim prevents spilling of the wine when the beaker was swung in the different directions inviting the spirits to participate.

The bronze shows a fine dark green patina over red copper oxide; light deposits of azurite enhance its beauty.

Inside of the foot a short inscription: 
= (for) ancestor I (Kimmel)

Yin (Chang) 1766 - 1122 B.C.



en "Yin and Chou in Chinese Bronzes"
"Chinesische Kunst", 200 Hauptwerke der
Ausstellung der Ges. f. ostas. Kunst in der
Preuss. Akademie der Künste, Berlin 1929.
PLATE XIII

929 Ausstellung Chines. Kunst, veranstaltet
von der G.O.K. und der Akademie der Künste
Berlin 1929. Katalog no.17.

931/32 Department of Far Eastern Art of the
Museums of Berlin (Germany)

933/41 Gemeente Museum, den Haag (Holland)

3. Triped Libation Cup (Chih). H. 21 cm.; 8 1/2 "

Inverted helmet shape on three spear-head spreading feet; a lateral dragonhead loop handle is attached to the body of the cup.

Beside the channeled spout two posts rise well above the pointed rim topped by bell-shaped finials to facilitate the removal from the fire with the help of sticks.

The body is encircled by the "Animal triple band" (Karkgreen) with a row of wingquills at the top and an animal eye.

Two inscriptions of archaic characters, one below the loop handle, one below the bell-shaped finial.

Ch. Ollé.
This bronze libation vessel was used in a pledge to the spirits. After a little wine ~~had~~ was poured out of the spout, it was set over a fire and the contents evaporated. Finally it was removed from the fire by grasping its two small posts between two sticks whereby the bell-shaped finials helped to keep the sticks in place.

Intimation of the bronze in purple red and green with encrusted malachite deposits.

Vin (Cheng) 1766 - 1122 B.C.

Lit.: Karkgreen "Fin and Shou in Chinese Bronzes"

Exhibition: 1931/32 Department of Far Eastern Art of the
Museum of Berlin (Germany)
1938/41 Gemeente Museum, den Haag (Holland)



4. Halberd (K'uei) L. 20 cm.; 7 3/4 "

Head of a halberd (French " haliebarde "), a forerunner of the Ko = dagger-axe and shafted in like manner. The "uei", a kind of handle, passes through a slot in the shaft; the thongs are threaded through the hole of dagger and then laced round the small incision between dagger and uei.

The uei is decorated with the t'so t'ieh mask, the dagger with spiral ornaments in flat relief of delicate and peculiar shape as René Grouzet in his "L'évolution des Bronzes Chinois Archaiques" describes a similar decor: "Triangle décorée d'une tête de t'ao-t'ieh ou d'une paire de dragons, qui on pu passer pour évequer une cigale."

Beautiful patination of the bronze in rusted red with incrustation of jadelike green deposits.

Yin (Chang) 1766 - 1122 B.C.

Lit.: W. Parceval & fils, The catalogue of the George Rumerfopoulos collection. Tome I, page 63, plate LXXI a 152.

Exhibition: 1931/32 Department of Far Eastern Art of the Museums of Berlin (Germany)
1938/41 Gemeente Museum, den Haag (Holland)
1946 Museum van Aziatische Kunst, Amsterdam.



8. Ceremonial Wine Vessel (Chih)
H. 18.2 cm.; 7 1/3"

The goblet's main ground is plain, ornamented only by means of the Wien-wen = bow's cord pattern.

Inside ~~at~~ the foot is elevated cast, the archaic character for father.

The bronze is richly patinated in red and green, encrusted by deposits of aurrite.

Num. 206 B.C.-220 A.D.

Exhibition: 1938/40 Gemeente Museum, Den Haag (Holland)



7.

Basin for Ritual Washing (Hsi)

D. 15.5 cm.; 6 1/3"

H. 4.5 cm.; 1 3/4"

Round basin on small foot with recurved sides and projecting rim.

Around the body relief bands with two t'ao t'ieh mask, with loops.

The inner and outer surface of the basin has been gilt and decorated with engraved cloud-scrolls.

The gilt bronze is strongly patinated in green and rusted red.

Han .206 B.C.-220 A.D.

Lit.: W.Percival Tetts " The catalogue of George Mavropoulos collection" Volume I, A 71(Plate Lf)

Exhibition: 1929-Ausstellung chinesischer Kunst in der Preusa Akademie der Künste, Berlin (Germany) . Katalog No.31. Ill.p.43. 1938/41 Gemeente Museum, den Haag (Holland)



6.

T'ao - t'ieh Mask.

h. 9 cm.; 3½ "

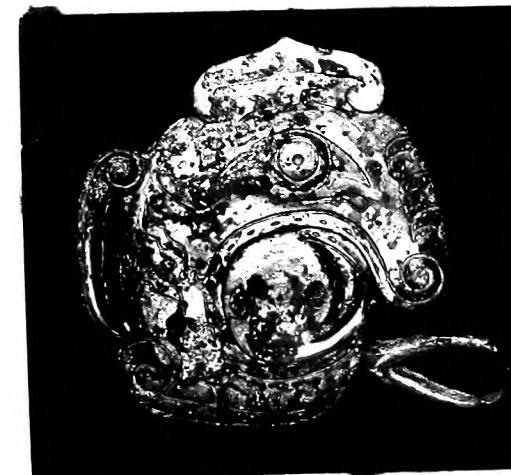
The wheel of one side of a horse's snaffle-bit
in the form of the t'ao-t'ieh mask.

The bronze shows a nephrite green patination with red
spots and malachite incrustation.

Yin-Chou, first half of the Western Chou. 1122-947 B.C.

Lit.: Marvin Pedderson "Chinesisches Kunstgewerbe" 1939,
Abb. 90, Seite 105.

exhibition: 1931/32 Department of Far Eastern Art of
the Museums of Berlin (Germany)
1938/41 Gemeente Museum, den Haag (Holland)
1946 Museum van Aziatische Kunst, Amsterdam



5. Ceremonial Food Vessel . (Chiu or Kuei)

H.13 cm.; 5 1/4". D.17 cm.; 6 3/4"

Yetts mentions that this group of bronzes for offering cereals was called by some scholars "Kuei", an equivalent term, pronounced like "Chiu" in ancient times.

Circular form, recurved sides on a spreading foot, wide mouth. Around the rim and the foot on a diaper of spiral filling borders of dissolved dragon ornaments; a very peculiar dragon-like animal with turned head and vertical fringed strokes, presumably feathers: Marigreen's "Feathered dragon". The ornament is broken by t'ao t'ieh mask in higher relief.

Two vertical dragon-head loop handles with downward pendants are attached to the body.

This bronze seems to have long been a collector's piece, for the shiny surface of deep purple and green ^{tininess} ~~tininess~~ ^{shiny} the stroking of the hands of generations of discriminating collectors.

Yin-Chou, first half of the Western Chou. 1122-947 B.C.

lit.: Marigreen "Yin and Chou in Chinese Bronzes".

Exhibition: 1931/32 Department of Far Eastern Art of the

Museum of Berlin (Germany)
1933/41 Gemeente Museum, den Haag (Holland)



12.

Soketed pole rest of chariot.

L. 23.5 cm.; 9 1/4"

This inlaid chariot finial is formed by a rectangular socket with added snake's body, elongated upward in a beautiful curve and ending in a snake head.

When I acquired it from China in 1929 the purpose was not known. We had to find out of the Po K'un T'a lu (=the hundred Antiquities), the Sung repertoire of the emperor Hui-Tsung (1102-25 A.D.) collection in the Hui-an-ho-palace (published 1110 A.D.) Vol. 27, page 32:

"Ch'i huan kung k'o i Jung-hea liang
Ch'e ch'i t'o ydaa ya."

= Its circular cavity can take up the cross-beam.
Therefore it is called pole-rest of the chariot.

Anderson calls a similar piece "pole mounting" and presumes "its purpose as end mounting for the carrying pole of a sedan chair and the like."

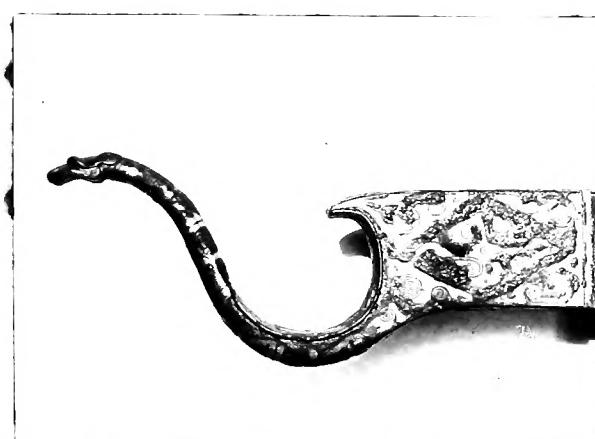
I believe that the socket was fixed on the horse's yoke and that the pole of the chariot rested in the graceful bending of the snake's neck.

The bronze is richly inlaid by silver inlay with spirals of slender silver threads somewhat obscured by patination and accretion.

Fun 206 B.C.-220 A.D.

Mr.: Anderson, G. "The Goldsmith in Ancient China" Bulletin 7, The Museum of Far Eastern Antiquities, Stockholm 1945.

Exhibition: 1929 Department of Far Eastern Art of
the Museums of Berlin (Germany)
1928/41 Vincente Museum, den Haag (Holland)



11.

Bronzing Lamp.

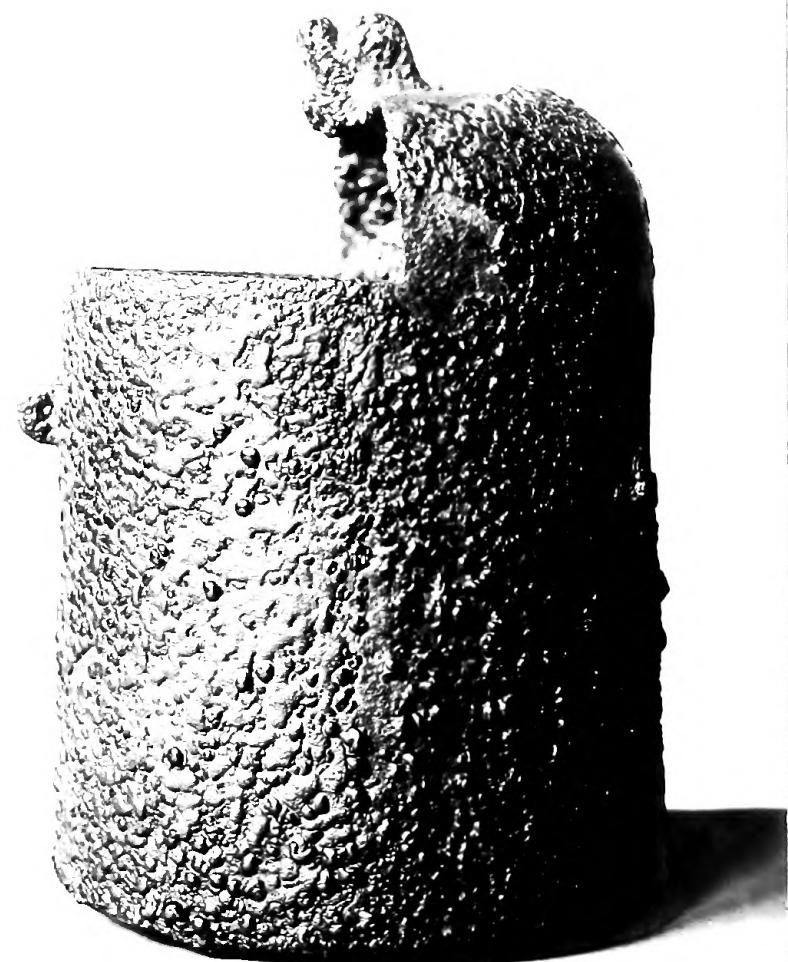
H.14 cm. ; 5 1/2"

Here the reservoir of oil is formed by a cylindrical vessel; half of its cover could be turned up by means of a hinge in form of a goose-head; the upturnable part is now missing, presumably shaped and used as described no.10.

The whole bronze body is covered by jewel-like crystals of malachite, green basic carbonate of copper built up by excretion out of the bronze in consequence of long time stratification in particular soil.

Diam. 206 B.C.-220 A.D.

Lit.: Japanese excavations of Chinese tombs in
Ko long (Corea)
Voretzsch "Sino-chinesische Bronzen" Abb. 51



18.

Kundika Bottle

H. 25 cm.; 8 7/8 "

The kundika bottle for Amrita (= nectar), is an attribute of the goddess Kuan-yin and an utensil of her priest.

The form shows Hellenistic influence.

Our piece is very similar to the kundika in the collection of the Japanese Emperor which was formerly in the Koryuji temple near Nara as a gift from a Japanese Empress to the temple in the year 756 A.D.

Black silver bronze with earthly green and red patination.

T'ang Dynasty (618-907 A.D.) eighth century.

Lit.: Kirmel, "Ostasiatisches Gerät" 1925 plate 35
Kirmel "Chines. Kunst" 200 Hauptwerke der Ausstellung
der Gesellschaft für ostasiatische Kunst an
der Preussischen Akademie der Künste, Berlin.
1929. Plate ICII.

Exhibition: 1929 Ausstellung Chinesischer Kunst, veranstaltet von der Gesellschaft für ostasiatische Kunst und der Akademie der Künste, Berlin.
Cat. no. 423
1938/41 Gemeente Museum, den Haag (Nolland)





15.

Spiegel

China, Han (206 v. Chr. - 220 n. Chr.)

Kat. N° ~~65~~ 14

Bronze

Durchmesser 18 cm.

13. Cosmic Mirror of the Han Dynasty with TLV Pattern.

Dia.18 cm.; 7.3"

These mirrors which are called by foreign collectors TLV mirrors by the Chinese generally classified under the name of the maker or according to the inscription or form of decoration found on them.

Casing in relief decorates the round bronze mirror-back with concentric arrangement. In the center rises the perforated and almost hemispherical boss from a circle and a small square frame in thread relief. Annexed is a broad frame enclosing the whole square field in which alternate twelve small conical bosses or nippies("ju") and the "twelve branches" inscribed in relief with characters: rat, ox, tiger, hare, dragon, serpent, horse, sheep, monkey, cock, dog, pig.

According to Swallow this combination formed "the circle of sixty" which corresponds to our computation by century, the twelve divisions of the Heliptic (orbit and sun), the twelve cyclical animals.

Next is a crowded field containing a medley of eight lively animals and little curls in linear relief, eight conical bosses, each placed upon a raised quatrefoil, and four groups of so-called TLV forms.

The eight animals lack all symmetry; they belong to the Chinese Uranoscope.

The eight conical bosses are symmetrical disposed; they represent probably the eight periods of the year:
The commencement of Spring. Vernal equinox. The Commencement of summer. Summer solstice. The commencement of Autumn. Autumnal equinox. The Commencement of Winter. Winter solstice. But they mean also the eight Taoist Immortals and even the eight pillars of the Universe which would support simultaneously Schuyler Camman's new explanation of the TLV pattern.

The four sets of geometric figures, resembling the Roman letters T L V, which provides the common name "TLV mirror" are all symmetrical disposed. But about their significance, the opinions differ greatly.

Umebara took these signs merely as parts of the "meanderings" design (hsa tzu t'ou) without special significance.

Bishop White was of the opinion that these signs represent geometrical angles of precision and are connected with the old idea that the earth is square.

and the four seas

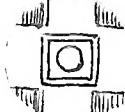
Karlbeck ascribed to them a technical origin. The Peking archeologist Mueller first directed to an old stone from the Tuan Fang collection which has the appearance of an astronomical instrument and in which the signs TSV appear.

Parcival Letta stated his belief that these marks were borrowed from the Han sun-dial to serve as ornamental detail and to symbolize whatever function they served on the dial.

Recently Schuyler Conran, the curator of the Chinese section of the University Museum of Pennsylvania, has tried to find a more extensive explanation. According to his very convincing publications these TSV marks serve to make of the inner pattern an ancient plane of the earth. His thesis runs:

"The inverted V's help to establish the whole inner pattern. They serve to give the central portion of the mirror the appearance of a square placed in the middle of a cross which forms a simple illustration of the ancient Chinese concept of the Five Directions: North, South, East, West and Center; with additional connotations involving the Five Elements and the Four Seasons..."

In this diagram the central square must represent China as the "Middle Kingdom", while the area around it, extending off into the four directions, represents the "Four Seas".



The term "Four Seas" was purely figurative, and referred to the vast territories that stretched beyond the confines of China, inhabited by uncivilized barbarians, good and evil spirits, and wild animals...

Thus the chief function of the V's was apparently to mark off the boundaries of the four quarters of the world, while the spaces within the V's merely represented the non-existence of land...

In short, the total plane of the mirror gave the impression that someone had placed a circular pi, the jade emblem of heaven, in top of a square plane of the Earth, like the Lin-po (game) board, and then cut off the projecting corners of the latter, flush with the curve of pi ...

...the broad band which outlines the inner square has the four T's projecting from it in the four cardinal directions.... The explanation for these T's is provided by the traditional concept of the Four Gates of the Middle Kingdom, mentioned in Chinese classical literature.

The inverted T's at the end of the Four Seas would appear to be more difficult to explain. But they, too, seem to have represented barriers, perhaps analogous to the gates of the outer enclosure of the Han place of sacrifice... all bend in the same direction around the mirror they serve to give the pattern as a whole a rotating effect and perhaps they had the added function of presenting the rotations of the Four Seasons, which were closely associated with the Four Directions."

The next encircling zone contains the dedicatory inscription of twenty-three characters, naming the artisan who cast the mirror, ending with the acclamation of the father for whose tomb the mirror was intended:

" You, oh gentleman, are worthy of protection by the (Heavenly) official."

Of like width is the next zone, filled with the oblique "comb-tooth" pattern and on this abuts the bevelled edge of the mirror's thickened rim.

The rim is decorated in two concentric belt ornaments in flat relief by the "pearl-line" and the "running(or drifting) - clouds patterns.

Here our mirror shows two uncommon peculiarities:

1. In the clouds are four animals, running with might and main, seeming to compete with the speed of the clouds.
2. Clouds and animals spread over their own boundaries in the pearl pattern.

Three of the four animals can be distinguished: A ch'illia (the unicorn), symbolic of illustrious birth, a hare and a dragon. The fourth is obscured by patination and accretion.

Since these animals are figured on the portion of the mirror that represented the (rim of) the sky, it would be perhaps possible to infer that they were celestial animals, possibly representing constellations.

Bronze of black color with green patination and accretion. Especially beautiful at the reflection side where the black becomes glossy "like black lacquer" (hei ch'i ku) with some areas of cloudy green.

Joerg Trübner brought this mirror, ~~had~~ a wonderful collection of Chou mirrors, on his last journey ~~for~~ ^{to} China.

In his "Joerg Trübner zum Gedächtnis" writes ^{had} Gimmel in his preface (1930):

"Den Bronzen gehörte seine Liebe den grössten wissenschaftlichen Gewinn stellte aber die stolze Reihe von Spiegeln dar, die einstlich das höchste an Chinesischer Spiegelkunst geben, und von denen reichlich die Hälfte uns neu ist. Wie Joerg Trübner nichts bewahrt die diese einzigartige Sammlung, er wäre unserer Dankbarkeit gewiss."

Han (206 B.C.-220 A.D.) beginning of the first century A.D.
probably 9-23 A.D.

lit.: "Freer Gallery of Art" Washington D.C. 1946
Schuyler Grant "Tao pattern on Cosmic Mirror of the Han Dynasty" Journal of the "American Oriental Society" Vol. 68, no. 4 (Oct-Dec. 41)
do. "Chinese Mirrors and Chinese Civilization" in "Archaeology" Autumn 1949. Vol 2, no. 3
Swallow, R. G. "Ancient Chinese Bronze Mirrors" Leipzig 1937
Tette, Percival. "The Gull Chinese Bronzes" 1939

Exhibition: 1931 Department of Far Eastern Art of the Museums of Berlin (Germany)
1938/41 Gemeente Museum, den Haag (Holland)

14.

A seven figures mirror

Diæ. 14 cm.; 5 1/2"

The back of the round bronze mirror is decorated with casting in relief.

Five concentric belt ornaments surround the central perforated boss for the cord. The first zone contains nine conical bosses alternating with nine trifid forms corresponding to "the nine fields of heaven"; the, lion, seven stars of the Great Bear constellation.

The second zone is filled with an interlaced line. The third and the fifth zones with the oblique "comb-tooth pattern" encircle the fourth, the main zone.

The main zone contains seven figures in linear relief alternating with seven conical bosses, each boss sitting upon a circle with eight cusps.

— Six of the figures—belong to the zodiac animals: Dragon, ram-horned goat, a crested bird with raised wings, a second dragon, the winged tiger and squatting goat. The seventh figure is a "winged spirit man", a phœnix-like race of beings, called hsien, who people the Taoist otherworld. The seven conical bosses are supposed to refer to "the seven luminaries" or "hautiers of times and seasons": sun, moon, five planets.

The broad rim is sharply set up against the deepened middle field. It is filled with the "rolling cloud pattern" between an inner "paw-tooth pattern" and an outer plain border.

The bronze is patinated evenly in black, so-called "hei chi hu" meaning the material is like black lacquer, with light traces of cloudy green.

Han (206 B.C.-220 A.D.)—Later Han.



— *See also* "The Hall bronze" no. 29, plate 32.

9.

Ladle

L.22 cm.; 8 $\frac{1}{2}$ "

The ladle's handle with the crane's head has an elegant, soft shape, presumably stimulated by Hellenistic influences.

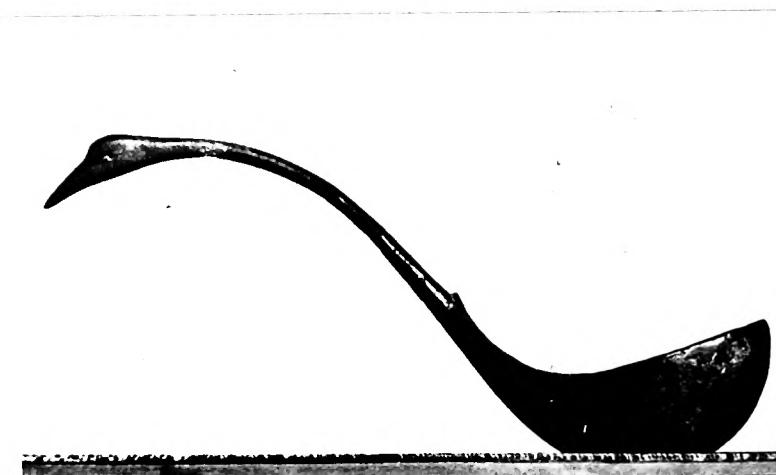
Bronze with green-blue patination.

Dyn. 206 B.C.-220 A.D.

Ex collection Dreuer.

Cit.: Martin Fehlhausen "Chinesisches Kunstgewerbe" 1939
Seite 114, Abb. 106.

Exhibition: 1929 Ausstellung Chinesischer Kunst in der
Preuss. Akademie der Künste, Berlin (Germany)
Katalog no. 73. Abb. p. 52.
1938/41 Gemeentemuseum, Den Haag (Holland)



10. Reversible lamp (lu lu tēng= hinged lamp)

L. 14 cm.; 5 1/8"
H. 13 cm.; 5 1/8" (when open)

A rounded oblong bronze bowl with a hinged half-cover which turns back over the corresponding stationary cover, thus forming an oil cap. When the hinged half-cover is turned up, it stands on the foot and leg of a goose, showing a spike wick. Around the spike one end of the wick was coiled, while the lighted end extended beyond the edge of the short projected gutter.

The upturned half of the cover was replenished with oil from the reservoir below, and, when it was closed, the unused oil in it flowed back into the reservoir.

Van lamp makers used the goose's foot and leg not incidentally. The goose was a sacred bird in China and also in India. "It is essentially a symbol of spirit and light and a form of the sun bird." (Ananda Coomaravamy).

This special form of a folding lamp was used in China since the Chou dynasty (Allen fig. 5) and is a very practical solution of a portable light.

Bronze with green earthy patination.

Han 206 B.C.-220 A.D.

Lit.: Allen, David Rux "Early Chinese Lamps" in "Oriental

Art", 1939

pp. 110-111



17.

Spherical Box.

W. 9.7 cm.; 3 7/8"

A spherical box which is decorated only by some circular lines and covered by a lid with knob.

It is an utensil of the cult, a medicine box, attribute of Tao, the meditative Buddha.

Black silver bronze. The green patination covers the old repair ^{to} t.

T'ang Dynasty (618-907 A.D.) seventh-eighth century.

Lit.: Katalog "Chinesische Kunst" 200 Hauptwerke der Ausstellung der Gesellschaft für ostasiatische Kunst in der Preussischen Akademie der Künste Berlin. 1929. Plate XCII.

Exhibition: 1929 Ausstellung Chines. Kunst, veranstaltet von der Gesellschaft für ostasiatische Kunst und der Akademie der Künste, Berlin. Kat.no.422.

1938/41 Gemeente Museum, den Haag (Nolland)

The box was excavated with its careful repair; a sign how much my predecessor, more than thousand years ago, cared for this piece of bronze.

The bronze was also coloured to me because its perfect form, its simple beauty.

I am sorry to say that after the Nazi robbery the bronze was returned to be broken to pieces. Such a short time in barbarian hands was enough to destroy it.



15. Tiger-Cat. Ordos Clothing Ornament.

L. 5 cm.; 2"

Bronze ornament in the form of a tiger-cat intended to be fastened to the clothing by means of loops on the back.

There is little doubt, that this design combined ornament, utility and magic, ~~was~~ a useful charm to protect the bearer against evil influences.

Already in prehistoric times the tiger was considered sacred, for a tiger amulet was found at one of the prehistoric sites. Throughout Chinese history the tiger has been considered an auspicious and sacred animal, as the chief of all animals of earth just as the dragon became the chief of all animals in the sky. Even today Chinese children wear tiger caps in order to protect them against evil spirits.

The term "Ordos" was proposed by H.H. Minns for these relics found in Sino Mongolian borderland, especially abundantly in the desert county named 'Ordos' in Suiyuan across the great wall enclosed in the northwest bend of the Yellow River (Huang-ho).

Most of such animal-style ornaments are attributed to the period of the Han Dynasty, a time when the Huns kept great armies beyond the Chinese frontier.

Bronze thickly covered with greenish black patina and accretion.

Dan, about 100 B.C.

lit.: Anderson, J.G. "Selected Ordos Bronzes",
Exhibition 1933 in the Museum of Far Eastern
Antiquities, Stockholm 1935



19.

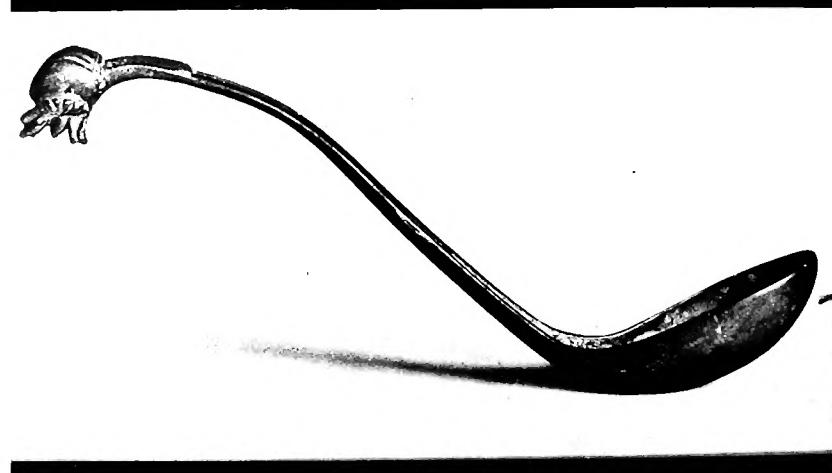
Spoon with Duck Head.

1.33 cm.; 13 "

This ladle is heavy in shape and weight.
The grip ends in a duck head and throat, engraved
with feather ornament while the well curved shaft
and ladle bowl leaves as ornament - as far as the
white-green spotted patination permits.

Yüan Dynasty (6.8 - 907 A.D.)
Ex collection Breuer.

lit.: Klemel, Auctionskatalog Breuer, No. 364, Abb. pl. LXXVII
Exhibition: 1930/41 Gemeente Museum, den Haag (Rotterdam)



20.

Vessel for Writing Utensils.

H. 7 cm.; 3"
Dia. 10 cm.; 4"

Cylindrical vessel with five round and one rectangular opening on the top for nestboxes of which three are preserved. The rectangular opening was for the ink stone, I presume.

Gilt bronze with green and blue patination.

Prof. Kummel acquired this vessel from a Lung tomb in Korea 1927.

Sung Dynasty (977-1234) or earlier.



21/22

Two Candlesticks or an altar set.

H 35.5 cm.; 14 "

The principal features of each candlestick are two horizontal basins.

The small basin on the top (dia. 8 cm.; 3.3") for wick and oil respectively for the candle; The larger basin below (dia. 17 cm.; 7") to impede the trickling down of oil or wax on the altar.

Both basins are united by a column-shaped cylinder while the whole construction rests on a round bell-shaped foot.

Around the foot, as well as around the two basins run borders of flat engraved spiral ornament.

Bronze with cloudy green and red patination.

Dung (977-1280 A.D.) or earlier.

These two candlesticks belonged to a "su-ting", an altar set of five pieces: two vases, one censer and the other two candlesticks.

lit.: Arthvedel "Bericht über archäologische Arbeiten in Idikutshazi". Bayrische Akademie der Wissenschaften. 1906. Plat. V: "Bodhisatva kneeling before Buddha with burning oil lamp. Fresco, Turfan eighth century."



24.

Flat Drum (Tung-hu)

Diam. 50 cm.; 19.6"
H. 29 cm.; 11.5"

The form of the bronze drum is circular: a hollow case with bulging shoulders, open at the bottom, covered by a flat top.

The case shows the cast's seam and on the sides four loops for suspension by cords. Inner decorations fill the encircling rings, ending at the bottom in great angles resembling the Roman letter Y.

The top, displaying in the center a twelve pointed, high relieved star, is decorated with twelve encircling rings, filled with ornaments in low relief: Signs resembling the Roman letter T, waves, nipples, parallel lines, spiral elements, and in the broadest part signs of which the principal parts resemble streaming periants.

These last signs belong to an ornament which in the course of time became unintelligible to the artisan. They led at last to the conclusion that also these bronze drums belong to the cult of the ancestors. Other suggested that they might have represented originally the head finery of a musician or dancer. In N'ien-son (Nanking) newly discovered drum fragments, now in the British Museum, show them as huge feather headdresses of men in long plumed shi e, each in the attitude of rowing a paddle.

Staatsburg has argued from the recent practice of the Lai-ku in Burma that these ships are for the transport of the souls of the dead to the Island of Paradise. He concludes that these drums are intimately connected with the cult of the dead and points out that offerings to the dead are placed in these drums by the Karen of Burma.

Careful studies have been made of these kind of drums. All agree that they are characteristic products of the Shan tribes between South-Western China, Burma and even farther in the Polynesian islands.

All agree that in the decoration many alien, i.e. (Chinese) elements exist. For instance, the star in the center is an otherwise in China unknown pattern and may result from astronomical studies in neighbouring India.

The tradition which relates that such drums were found in general Chu-ko Liang's booty (called accordingly Chu-ko Liu) contains ~~a certain~~ truth. The general made an expedition against the, till then unconquered, southern tribes (Liutze, Solos, Chun) in 225 A.D.

But at the same time it is known that some drums were made later and more or less modified from the original models.

However, the opinion that most of the drums go back to the 1st period is untenable and it is very difficult to give even an approximate date.

Bronze with glazed green patination.

South China, Han tribes. First millennium A.D.

lit.: Dr. Ernst "Die antiken Bronzepauken in antiken
Kunst und auf dem Markt des Kunstmarktes".

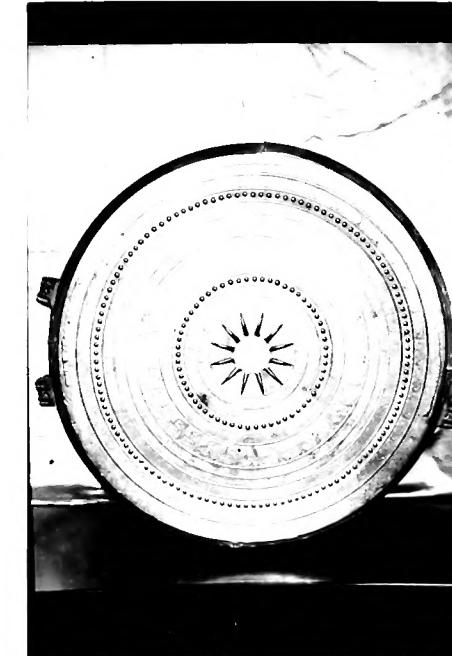
1931.

Eng. Pauli "Chinesische Bronzepauken" Oriental. Art, 17, 5. 1930.

Eger "Die Bronzepauken aus Shantung" 1932.

Künsterberg "Chinesische Fundgeschichte" 1932.

Yenetsch "Die chinesische Bronzen" 1924.



26/27.

Two Bodhisattva Heads.

5.12 cm.; 4.12"

The heads, endowed with a particular charm, show a certain influence of the Gandhara and Mathura School of N. E. Indian sculpture, though to no strong degree. The eyes are treated as slits, the mouth fixed in a smile singularly suggestive of certain Greek types.

The decisive artistic traits are pure Chinese, as the Wei Tartars were fanatic absorbers of Chinese models. The relation to the occidental Romanic art is striking.

The Bodhisattva heads were taken by a German collector from one of the temple-caves of Min-kang at T's Lang-fu in Shensi. They belonged very probably to a group with Buddha before his Enlightenment, sitting under the Bo-tree in meditation. It seems even now possible to determine to which cave both did belong.

Grey sandstone with rest of color.

North Wei (386-534 A.D.) about 460 A.D. Min-kang caves.

Exhibition: 1929 Ausstellung Chinesische Kunst, veranstaltet von der Gesellschaft für ostasiatische Kunst und der Preussischen Akademie der Künste, Berlin. Cat.no. 258/9
1931 Department of Far Eastern Art of the Museum of Berlin (Germany)
1935 International Exhibition of Chinese Art, Royal Academy of Arts, London (England)
1933/41 Gemeente Museum, Den Haag (Holland)

Lit. : Miegel "Chinesische Kunst", 20. Haupt erke der Ausstellung der Gesellschaft für ostasiatische Kunst in der Preussischen Akademie der Künste, Berlin.
1929. Plate LIV



Kopf einer Bodhisattva
grau Kalkstein m. Farbspuren

Höhe je 18 cm.

China, Wei-Zeit (V. Jh.)
Aus dem Höhle von Yün-kang
Kat. N° ~~273~~ 1/2 "Steine Ton"



29

Tenipe - Wächter (Vajrapani) H. 52 cm.

Gläserner Kalkstein

China, Ost - Wein 534 - 550)

Kat. N° 3

"Stein & Ton"

29.

Vajrapani.

H.52 cm.; 20"

High relief figure of one of the temple guardians.
They mostly appear as a pair at the entrance of the caves of the rock-cut temples.

Striking in our figure is the energetic expression of the face, the poise and the verve in the movement. A particular-formed cap covers the head, a short mantle both shoulders. The undergarment falls in beautiful pleats and is bound over the hips. The left hand is raised to the breast, in the right hand a hint of the Vajira(thunderbolt).

The text describes his significance:

"Vajrapani, Indra, sie der Donnerkeilträger, der Verteidiger der buddhistischen Welt gegen die Künnen, spaltet sich im nordischen Buddhismus in verschiedene Formen. Er verdoppelt sich zu Chin-Kung-shen (Bereitung) von Vajrapani), die in Gestalt von stark bewegten Kiesen mit dem Donnerkeil in der Hand vor allen die Tempeltore bewachen und in der japanischen Form der *lio* (Jün-wung) am besten bekannt sind. Er vervierfacht sich zu den Wächtern der vier Einrichtungen, die meist in ruhiger Haltung als gewappneter Ritter auf einem bossem Thron stehend dargestellt werden."

The limestone, cut loose from the rock as the reverse proves, has gained a beautiful tawny patina.

Paint-Bei (434-550 A.D.) about 550 A.D.

Ex collection Breuer.

Exhibition: 1926 Department of Far Eastern Art of the Museum of Berlin(Germany)
1929 Ausstellung Chinesischer Kunst, veranstaltet von der Ges. für ostas. und der Freunde. Akademie der Künste Berlin (Germany) Cat. No. 243
1938/41 Gemeente Museum, den Haag(Holland)
1946 Museum van Aziatische Kunst, Amsterdam.

23. Standing Bodhisattva with Two Adoring Monks
H.18 cm.; 7"

Bodhisattva (= knowledge essentiality) is a being, mature to become a Buddha. Developed from the legend of the historic Buddha, who was a prince, a Bodhisattva is mostly represented by a standing young man in royal attire.

Thus our Bodhisattva wears a long, on both sides projecting, vestment with long sleeves, elaborate jewels and a peculiarly formed crown. He stands on a lotus thalamus supported by a tiered bracket and holds his hands in the Abhaya-Mudra, the gesture of consoling: Don't be afraid. Behind his head a heart-shaped mandorla with licking flames in relief.

In front of the Bodhisattva, on the bracket itself, two Buddhist monks (each H.1.5") in adoring attitude, perhaps Buddha's disciples Ānanda (Ananda) and Ānuruddha (Mahānāyaka).

Silt bronze with spots of green patination.

North Wei (386-534 A.D.) second quarter of the sixth ct.

Exhibition: 1929 Ausstellung chinesischer Kunst, veranstaltet von der Gesellschaft für ostasiatische Kunst und der Akademie der Künste, Berlin. Catalog no. 254
1931 Department of Far Eastern Art of the Museum of Berlin (Germany)
1933/41 Semper Museum, Dresden (Germany)

• : Klemm "Die Ausstellung der Sammlung Jerszynski im Berliner Kunstgewerbe Museum. Ostasien. Zeitschrift 17, 461 (1913/14)
Klemm "Chinesische Kunst" zweihundert Hauptwerke der Ausstellung der K. D. A. in der Freytag
Akademie der Künste, Berlin. Platte 25, XVI
China. Bijutsu no Shosohen, Oxyo (1915) - late 3 (7/33
Klemm "Chinese Sculpture", London 1923 Platte 318a



52.

Standing Figure of Buddha

H. 22 cm.; 8.10"

The gilt bronze image stands upon a lotus thalamus which rests on an octagonal base. A broad calm face with a soft expression below the Usnisa, elongated ear lobes. The cloak in elaborate concentric folds, joined with the body to a harmonious unit. The hands in abhaya and Varā mudra bestow upon the worshipper fearlessness and blessing.

The effect of the Indian sculpture of the Mathura and Gupta school is clearly noticeable.

Gilt bronze strongly incrusted with green patination.

Korea, Early Y'eng period, about 700 A.D.

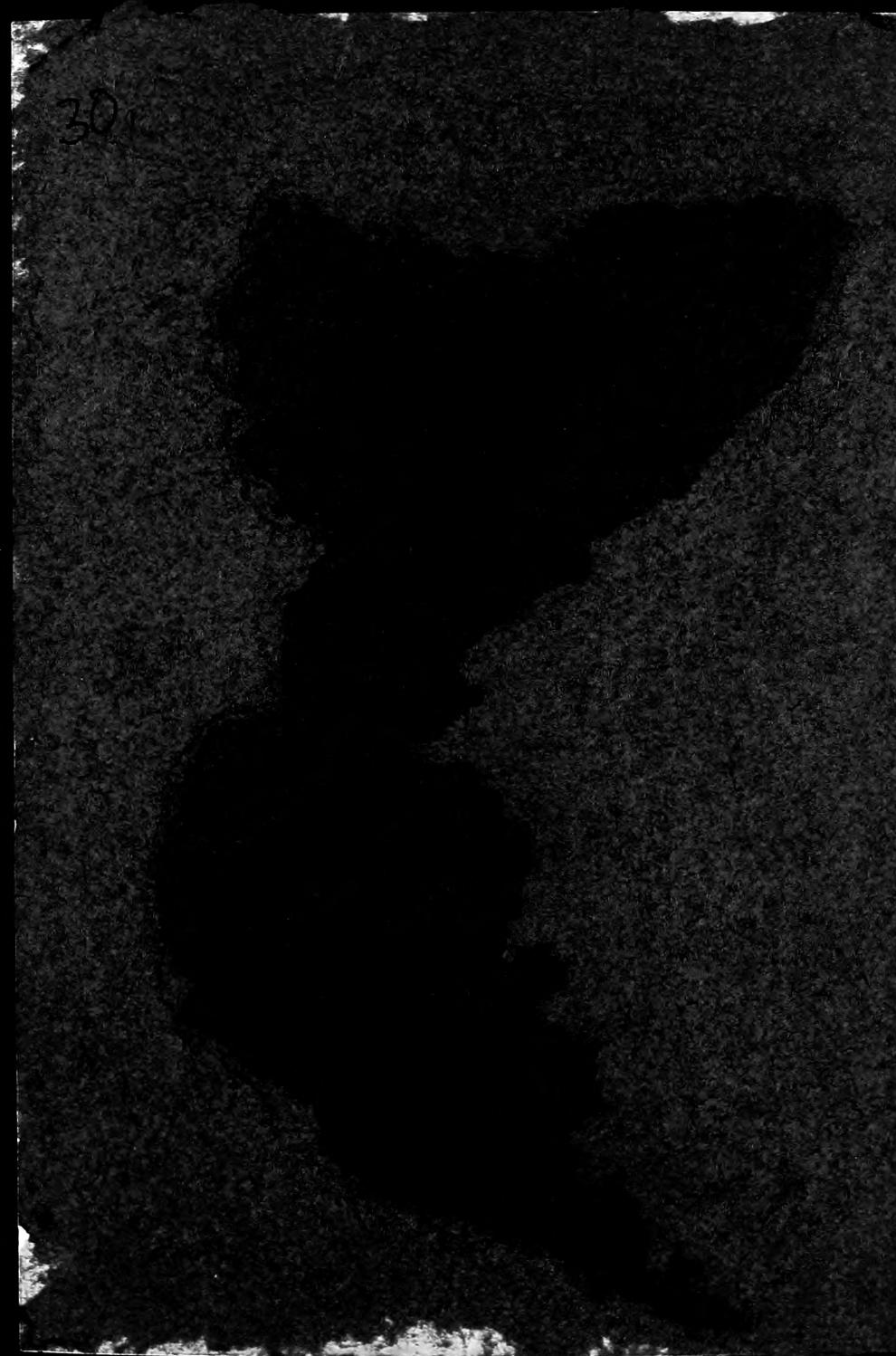
Ex collection Preuer.

Exhibition: 1933/41 Leiden Museum, den Haag (Holland)

Lit.: Eitel "Die Sammlung Dr. A. Preuer, Ostas. Kunst" p. 22.







H.18 cm.; 7.3"

The gilt bronze figure of the Bodhisattva is to be imagined as an attendant of a dedicatory group, like the altarpiece from the Tuen Fang collection, now in the Museum of fine Arts in Boston (figs.) dated 593 A.D.

In Chinese Buddhism the Bodhisattva Ti-tsang ranks next to Kuan-yin with whom he is often connected. Both are saviores from Hell, both agree in preaching repentance as the way to salvation. Ti-tsang's boundless compassion tries to save mankind from all sufferings and to lead to a general conversion.

With the brilliant lustre of his "precious pearl" he penetrates and illuminates the dark Palace, changing Hell into Paradise. On the evening of his birthday the Festival of the dead, the Ullambana, comes to an end. Hell is closed, vows are made to assist and save all lonely souls for whom no relatives care.

Ti-tsang is either represented as a Bodhisattva with a crown on his head or as a priest. In our case he is in the shape of a priest with shaved head and sacerdotal robe; he stands upon a small lotus pedestal. With the right hand he holds upwards the "precious pearl", the jewel, while the left hand points downward in varvara mudra. The flaming mandorla is fixed directly on his shoulders; it is an open circle bordered with licking flames, the l一般 just above his head.

This gilt bronze image is typical for the short phase of extreme elegance through which Buddhist sculpture passed under the short-lived Sui Dynasty, which has often provoked a comparison with the beauties of the European Gothic.

Sui (581-618 A.D.) seventh century.

Exhibition: 1931 Report of Far Eastern Art of the Museums of Berlin (Germany)

1933/41 Gemeente Museum, Den Haag (Holland)
Lit.: H. W. de Visser "The Bodhisattva Ti-tsang (figs.) in China and Japan" Octam. Zeitschrift Bd. I & II (1913/14 & 1914/15); chapter V "History of the Ti-tsang cult in China at the time of the Sui Dynasty" (ff. 297)

The famous poet Li Po, one of the "Eight Immortals of the Winecup", who lived at the time of the T'ang Dynasty, in the eighth century praised Ti-tsang in a poem quoted in a Buddhist work; he read there:

"Li Po made the following praise
of Ti-tsang P'u-shan.
The original heart is like the empty space
it is pure, it is nothing.
If one burns lewdness, anger and foolishness
it is fully enlightened and appears as a Buddha.
That Ti-tsang's holy effigy, painted in five colors,
gives insight in the truth is not a false tradition,
It wipes away like snow all diseases,
and makes the soul bright like the pure, cool sky.
Practicing this sea of virtuous actions,
for ever I proclaim this to far generations."

(See Widmer D.B.II, 203)

33.

Buddha Head.

H. 18 cm.; 7"

Excellent example of the Andhra shape of the high
Tang period.
Horizontal lines, yet which pass softly from one
to the other; the lips full, the eyes almond-shaped
~~curved~~ below the mighty round arch of the eye-
sockets under the high arched forehead.

High relief from the rock-cut temples in the
South cave of Lung-tien, Province Honan. Condition
of the reverse proves that the head has been
broken out of the rock.

Grey-black limestone.

Tang (618-906) About 700 A.D.

Exhibition: 1931 Department of Far Eastern Art of
the Avenue of Berlin (Germany)
1939/41 Deutsches Museum, Den Haag (Holland)
1946 Tropen und Asiatische Kunst, Amsterdam.



36.

Ivory hilted; Lion

The form of the lion, to be correct of the *Bo*(=Buddha) *Be*g, is conventionalized and adapted to the oval form of this piece of Ivory; the ball in the lion's mouth is the "jewel (chen)", symbol of purity.
Under the base, slightly carved the seal-character.

Ivory - old patination.

King (1368-1394 A.D.) Seventeenth century.

Ex collection: Preyer.

Att. : Michael von Greve "Vestasiatische Kunst" 1929
plate 57.

Exhibition: 1920 Anstellung Chinesischer Kunst,
veranstaltet von der Ges. für ostas. Kunst
in der Deutsc. Akademie der Künste, Berlin.
Cat. no. 659
1939/41 Koninklijke Museen, Den Haag (Holland)



34.

Sitting Lion

H.15 cm.; S.12"

The lion is sitting on a base, the powerful head and neck thrown back, the mouth open, the chest bulging, cleverly contrasted with a supple and slightly curved body.

The sense of latent power is vividly achieved, just as much as in the large g u a r d i a n lions at the tombs of the mighty or at the gates of the temples.

Since lions were unknown in China the sculptors had to rely on representations they had come to know from Western Asia and which they succeeded to fuse into something unmistakably Chinese. The sculptural quality of the T'ang animal conception comes out very strongly in spite of the small dimension.

Yellow marble.

T'ang (618-906 A.D.)

Exhibition: 1931 Department of Far Eastern Art of
the Museums of Berlin (Germany)
1933/41 Gemeente Museum, Den Haag (Holland)



CATALOGUE OF CHINESE CERAMICS

37.

Jar on Bear Feet.

H. 14 cm.; 5.6"

The round jar, designed after a bronze model, is carried by three squatting bears. This animal was a favorite with Han potters. It was thought to be a powerful tomb guardian and evidently concurred the caryatid of the period.

The jar belongs to the mortuary pottery of middle-hard grey-red earthenware. The glaze is lead-silicate, colored with oxide of copper, resulting in a fine leaf-green. Due to long burial in the earth, the soft lead glaze is dissolved into layers of silver iridescent of peculiar beauty. One bear foot is missing.

Han (206 B.C.-220 A.D.)

Lit.: Leufer "Chinese Pottery in the Han Dynasty"

Exhibition: 1929 Ausstellung Chinesischer Kunst, veranstaltet von der Gesellschaft für ostasiatische Kunst und der Preussischen Akademie der Künste, Berlin. Katalog no. 141
1938/41 Gemeente Museum, den Haag (Nolland).



III. ANCIENT CHINESE CARVINGS IN JADE AND IVORY.

35.

Ceremonial Jade Hatchet.

This emblem of human authority is carved out of a dragon's neck in a material which was found in the neighbourhood of the Chou capital Tai-an-fu in Shensi as well as in Shensi.

This material was regarded as a unique, consecrated substance and allotted to ritual purposes.

The rectangular blade of the hatchet is pierced to fasten it to the girdle. It is used ceremonially in sacrifices and worn at court functions.

Jade (yi) of greenish, grey, black and brownish hue. The hue is rather dull in comparison with the bright translucent, mostly green, stone, which was imported not before the thirteenth century from Western Turkistan, Tarkhan, from the Deikai men and from Burma.

Chou (1122-255 B.C.)

Exhibition: 1938/41 Gemeentemuseum, Den Haag (Holland)

lit.: Collis, Maurice "The first holy one" New York 1943
Rouen, Guy, Pope "Jades" in Chinese art, London 35.

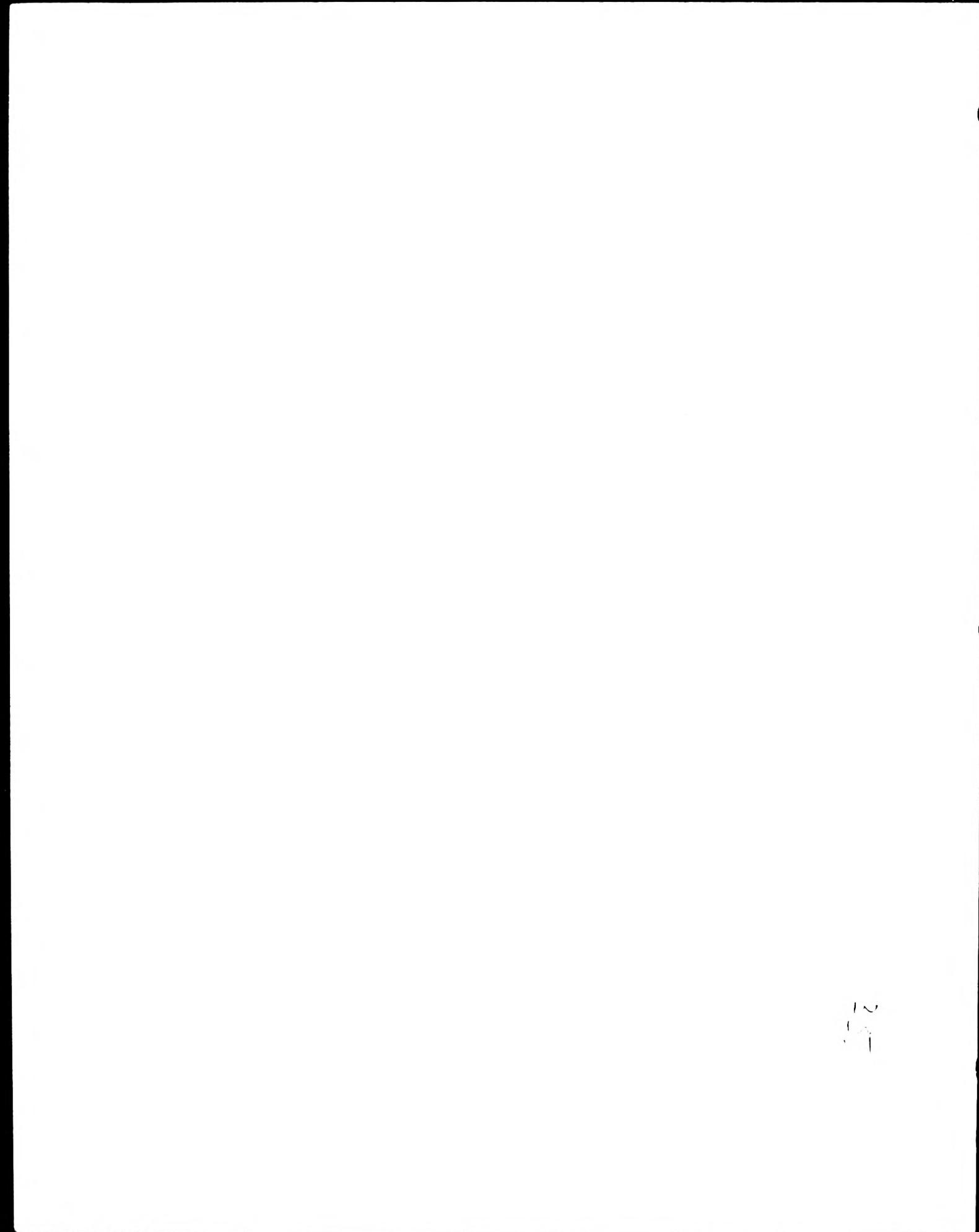
Extracts

The great Confucius (the Latin rendering of the Chinese K'ung Fu-tzu = Master Kung of the Jesuits "Confucius Minorum Philosophus" Paris 1637) who lived 551-479 B.C. at the end of the Chou dynasty when the old society of China was disintegrating, epitomized the jade thus:

"It is not because jade is rare that it is so highly valued, it is because, ever since the old days, wise men have found jade all the different virtues.

It is soft, smooth and shining, like kindness;
it is hard, fine and strong, like intelligence;
its edge sharp, but do not cut, like justice;
it hangs down to the ground, like humility;





38.

Covered Grain Jar

H. 22 cm.; 8.11"

The jar is finely proportioned and covered by a lid with knob.

The hard white ware is made on wheel and covered with a thin, pale, straw-colored glaze, minutely crackled.

T'aung (618-906 A.D.)

Exhibition : 1931 Department of Far Eastern Art of the Museum of Berlin (Germany)
1930/41 Tropenmuseum, Den Haag (Holland)



70.

Mountain Girl.
H. 17 cm. 10.11"

A sitting girl, the head with the typical T'ang head-dress bent forward, pressed her left hand against her bosom with a strong expression and bearing of mourning.

This displaced terracotta tomb figure was made for funeral purposes with the idea that the spirit of the dead followed the pursuits which had engaged him in life.

Terracotta, ^{moded} of reddish clay with some traces of pigment.

T'ang (618-906 A.D.)

lit.: Birn, Dewild "Die Entwickelung der Chinesischen Grabfiguren" Jahrbuch der Wiener Freunde Asiatischer Kunst. 1930/31

Exhibition: 1931 Department of Far Eastern Art of the Museum of Berlin (Germany)
1933/41 Gemeentemuseum, Den Haag (Holland)



40.

Melon-shaped pot.

H.11.5 cm.; 4.6"

The fruit-shaped pot is of hard buff-grey porcelainous ware. It is coated with white slip - the potter's term for liquid clay - and covered with a transparent glaze green spotted and minutely cracked. The glaze ends some distance short of the base.

Late Sung (618-906) or Early Sung (960-1279).
about 900 a.d.

Exhibition: 1931 Department of Far Eastern Art of
the Museum of Berlin (Germany)
1933/41 Gemeente Museum, den Haag (Holland)



41. Deep Bowl, "K'U-LUEN" Style.

Diam. 21 cm.; 8.5"
H. 9 cm.; 3.10"

The deep bowl on a short foot is of hard, buff-grey, porcelainous ware; it has a coating of white slip covered with a creamy-tinted glaze, closely cracked in "peacock-eye" style.

The glaze ends in a wavy line some distance short of the base. "Spur-marks" inside the bowl show that the bowl has been fired upside down; they are the scars left on the base of the ware by the pointed supports on which it rested in the kiln.

Such or this kind of ware was excavated in Southern Shili where the town Chih-tai was destroyed by inundation in 1199.

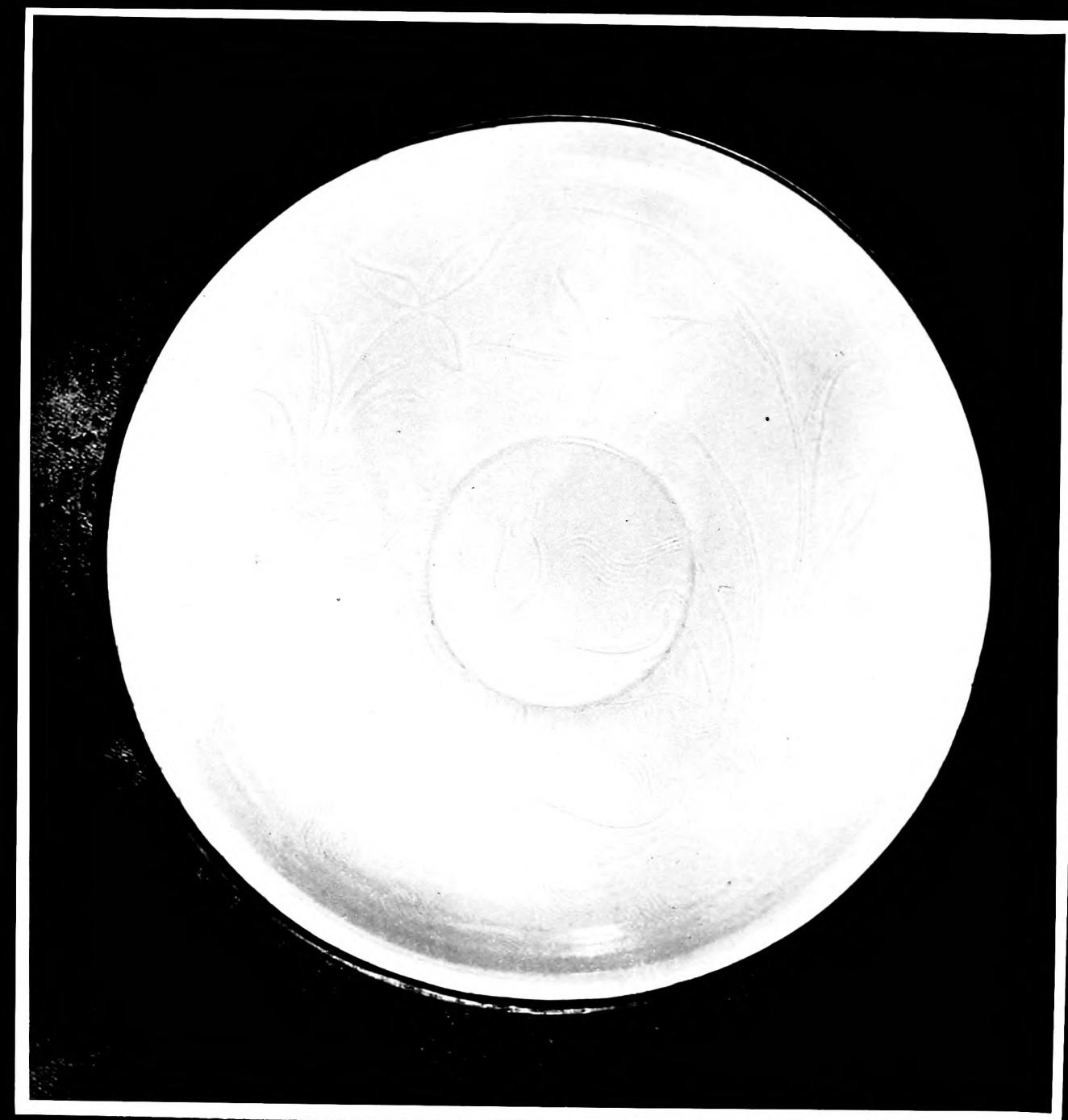
The word "K'U-LUEN" behind Chih-lu means district city, distinct from departmental ("chou") and prefectoral ("tuu") city. (Robson)

Early Sung. About 11th cent.

lit.: Robson "Guide to the pottery and porcelain of the Far East" 1924
Letts "The catalogue of the George Mavropoulos collection" 1929, vol. 6, pl. 23

Exhibition: 1931 Department of Far Eastern Art of the Museum of Berlin (Germany)
1933/41 Gemeente Museum, Den Haag (Holland)







42. Pai(white) Ting Carved Conical Bowl.

Diam. 25.5 cm. ; 9.5"

A deep bowl of conical form on a short foot. The body closely grained, white and porcellaneous. The glaze has the color and texture of a warm ivory white with "gumy drops" on the exterior, also called "tear drops" and regarded as evidence of genuineness by Chinese collectors. The foot is glazed, not the mouth rim, giving the impression of having fired upside down. The raw edge of the mouth rim is concealed by a metal collar. *Has been*

The interior ~~is~~ / decorated by a design before the bowl was glazed and baked in the kiln. It is carved on the porcelain clay with the bold free-hand hand of a master in the best Sung style;

Two mandarin ducks (Rou yang), emblem of comabial bliss, swim among rushes while the water is depicted with combed waves.

The exhibition of Chinese Art 1929 in Berlin gave the possibility for ~~scint~~ing and comparison with three other Kai Ting bowls of similar quality and decoration.

These belonged to the collections of
Auerbach, Berlin (catalog no. 594)
Kochlin, Berlin (catalog no. 597)
Steiner, Berlin (catalog no. 596).
Our bowl (catalog no. 595) corresponds with the famous Auerbach bowl also in proportions and is doubtlessly carved by the same hand, to which Ruidomelster ascribes also the Kochlin bowl (see below). It was formerly in the collection of the archeologist Ju Te Chen in Foochow.

Sung (960-1279 A.D.) factory of Ping-Yao in Shihli.



Steingut Schale (Chien-yao)

Dark schwarz Schale mit "Hasenfell glaser"
Sickergefäß am Rand.

China, Sung

Kat. N° 79

Löcher
7,3 cm.
Durchmesser
16,5 cm.

44. Chien Yao, Conical Tea Bowl. (Tenmoku)

Diam.12.5. cm: 4.15"

The conical bowl is of hard blackish pottery with a thick blue-black glaze streaked with golden brown in fine lines like "hare's fur". Base and mouth remained unglazed; the rim is protected by a silver collar.

These bowls were popular in the tea-testing competitions of the Sung dynasty, where the powdered tea succeeded the cake tea of the Tang. While the cake tea was boiled, the green leaves of the shrub were ground to fine powder in a small stone mill and the preparation was whipped to hot water by a delicate whisk made of split bamboo.

In Japan the masters of the tea-ceremony have always delighted in the Chien Yao bowls. Their thick material made them cool to hold and black glaze showed up the least trace of the green tea. It is said that Buddhist monks from the Chien monastery on T'ien-mu-hai, in Chekiang, introduced the Chien Yao into Japan and that the designation as "tenmoku" is derived from this origin.

Sung (960-1279 A.D.) Chien-mu-hai in Fukien.

Exhibition: 1929 in Stuttgart; China, Kunst, vornehmlich von der Gesellschaft für Kunst, Kunst und der Freizeit, Berlin. Catalog no. 55
1931 Export Art of the Orient art of the "Young of Berlin" (Germany)
1938/41 Gemeente Museum, den Haag (Holland)

Kit.: Hobson "Guide to the pottery of the Far East"
"Hobson" the Potter's Art"
Okakuro Seikyo "The book of tea."

45.

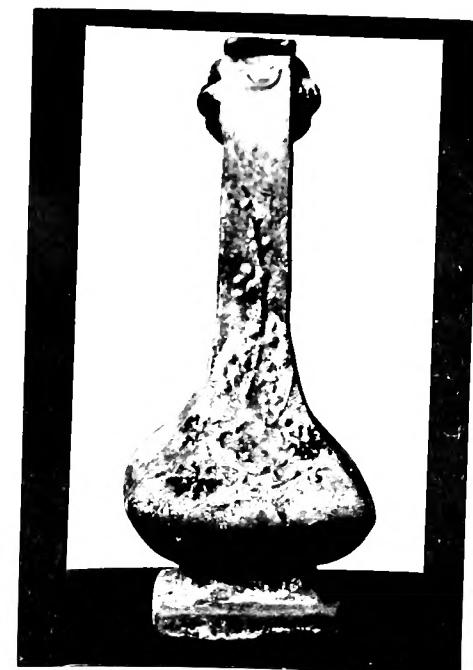
Small Vase with Long Neck.

H. 16 cm.; 7¹/₂"

Middlehard grey-red ware with a leaf-green glaze which, due to burial in the earth, has become silver iridescent. The decoration, moulded in low relief, prune twigs and volute ornaments is yellow colored; so is the rim.

Ming. 1368-1644 A.D.

Exhibition: 1929 Ausstellung Chinesischer Kunst, veranstaltet von der Gesellschaft für ostasiatische Kunst und der Preussischen Akademie der Künste, Berlin. Katalog no. 676
1938/41 Gemeente Museum, den Haag (Nolland)



47.

Small Fruits-shaped Vase.

H.15.5.; 6.1"

Porcellaneous ware with soft looking, creamy-white glaze, minutely crackled. At the rim a lizard and a beetle ^{are} ~~are~~ applicated in high relief.

Body and glaze merge insensibly into each other, having a clava of their own. So-called "B l a n c d e Chine".

Ming 1368-1640. Té-hua, province of Fukien.

Lit.: Hobson "The potter's Art" 1935
Schmidt, Robert "Chinesische Keramik" Tafel 82 f



46. Hourd-shaped Porcelain Bottle.

H. 24 cm.; 9.5"

The body of the vase is of fine grain, unctuous and very white. The glaze is thick and solid. The decoration is painted in underglaze Imperial blue and copper red, "which was at its best at this time." (Bobson)

The style of the decoration is fresh and spontaneous. Below: Two phoenix (feng huang), the emblem of the empress, between cloud and fire ornaments.

Above: Symbols of good luck and fire ornaments. On the bottom the reign mark of Ch'eng Hua.

King, Ch'eng Hua 1465 - 1487.

Exhibition: 1933/41 Teylersche Musea, den Haag (Holland)

lit.: Bobson "The potter's art" 1935

"The reign of Ch'eng Hua (1465-87) and before the reign of Yüan Ch'ê (1426-56) were regarded as one the classic periods in the ceramic of this dynasty. The blue and white and underglaze red are specially mentioned."



Porcelain Jar.

H. 27,5 cm.; 11"

The body of the big jar is of white material with a pure limpid glaze; the combined effect shows a white which Hobson compares with "well-set curds". On this background the decoration of peonies with their leaves is masterfully distributed in blue which blends harmoniously with the white.

This blue, which varies from a deep sapphire to a pale blue, receives life and movement from its graded washes.

The spontaneousness of the Ming painter is superseded by perfect workmanship.

The rim is protected by a copper collar.
Carved teak wood cover and stand.

Ch'ing Dynasty, K'ang Hsi (1662-1722 A.D.)

lit.: Hobson "Guide to the pottery and porcelain of the Far East" 1924
Hobson "Potter's Art" 1935



49.

Small Porcelain Bowl.

Diam. 17.4 cm. ; 7.2"
 H. 4 cm. ; 1.6"

The porcelain material, glaze and decoration of
 exquisite finish.

Inside the bottom a big imperial five-clawed dragon
 en face in iron-red on underglaze blue
 waves; white are the breaks as well the wide
 rim, undecorated except a small blue double line.
 Outside, in the same color scheme, ten small dragons
 in profile, in different shapes and movements on
 waves.

Under the bottom the seal mark of the reign of
 Ch'ien Lung.

Ch'ing Dynasty, Ch'ien Lung (1736-95 A.D.)

Exhibition: 1938/41 Gemeente Museum, den Haag (Holland)

lit.: Robson "Guide to the Pottery and Porcelain
 of the Far East" 1929;

"The long and prosperous reign of
 Ch'ien Lung was the last of the great
 periods of Chinese ceramic history.
 The celebrated T'ang Lung was now
 appointed to the supreme control of
 the imperial factory; and during his
 rule, which ended in 1740, the Jing-
 zhen potters touched the zenith of
 their skill" (Robson)

Schmidt, Robert "Chinesische Keramik" 1924
 Tafel 126 d



V. ANCIENT CHINESE PAINTING.

52.

Birds and Flowers

Fukemono on darkened silk in brocade mounting.

192 x 49 cm.; 40.5 x 19.5"

A great f a l e o n covers on the broad stem of a pine tree; on the branches above him a pair of smaller birds; on the ground below a p h e s a n t among some shrubs. One of the shrubs with olive leaves, scarlett buds and blossoms, another with small white flowers.

In the right side dedicatory inscription of thirty one characters.

Yuan (Mongol) Dynasty 1260-1368

From Daizen, Kioto

Cit.: Laurence Biagon "Painting and Calligraphy"
p.6 "In 1260 the Mongols became masters of China..

Painting continued the Sung tradition, with

a certain difference...

The life of animals, birds and flowers becomes

a far more significant motive than with us.

Flowers especially; for all Chinese have

a reverential passion for flowers. In

painting; they are usually associated with

birds, as if songs and movements of the

birds lent an eloquence to the silence

of the flowers."





58/59 Two Nail-Concealer In The Shape of Floating
Tennins.

L. 45 cm.; 17.22" . 46 cm.; 18.1"
H. 19 cm.; 6.11" . 19 cm.; 7.8"

The two Tennins (sanscrit Apsaras), Buddhist angels of female sex, are represented floating in the air and playing on musical instruments. One is holding the flute (tchoū) to her lips, while the other carries the drumsticks in both hands.

Both figurines were fixed to the timber-work of the temple Higashi Hongwanji to conceal the nails which joined temple-column and ceiling-beam. ("Kugikakushi")

Copper ground plated with gold, silver and shakudo. The trifold patterned gold is used to chisel the streaming gowns and ribbons, the silver to represent the uncovered upper part of the body, faces, arms, feet, and the shakudo the hair. Shakudo is used also for the bracelets as well as for the blossom ornaments which are layed on the gold as decoration for the gown besides engravings and trellis pattern in black enamel.

Attributed to Goto Kojo. 1530-1620

Exhibition: 1912 "Ausstellung alter Ostasiatischer Kunst" veranstaltet in der Koeniglichen Akademie der Künste zu Berlin.
Katalog no. 280/281

1935 "Ausstellung Kunst des alten Japan"
Basel, Gewerbe Museum. Kat.no.13

Otto Kummel wrote 1912 "Gotomeister in the beginning of the seventeenth century, originally in the temple Higashi Hongwanji".

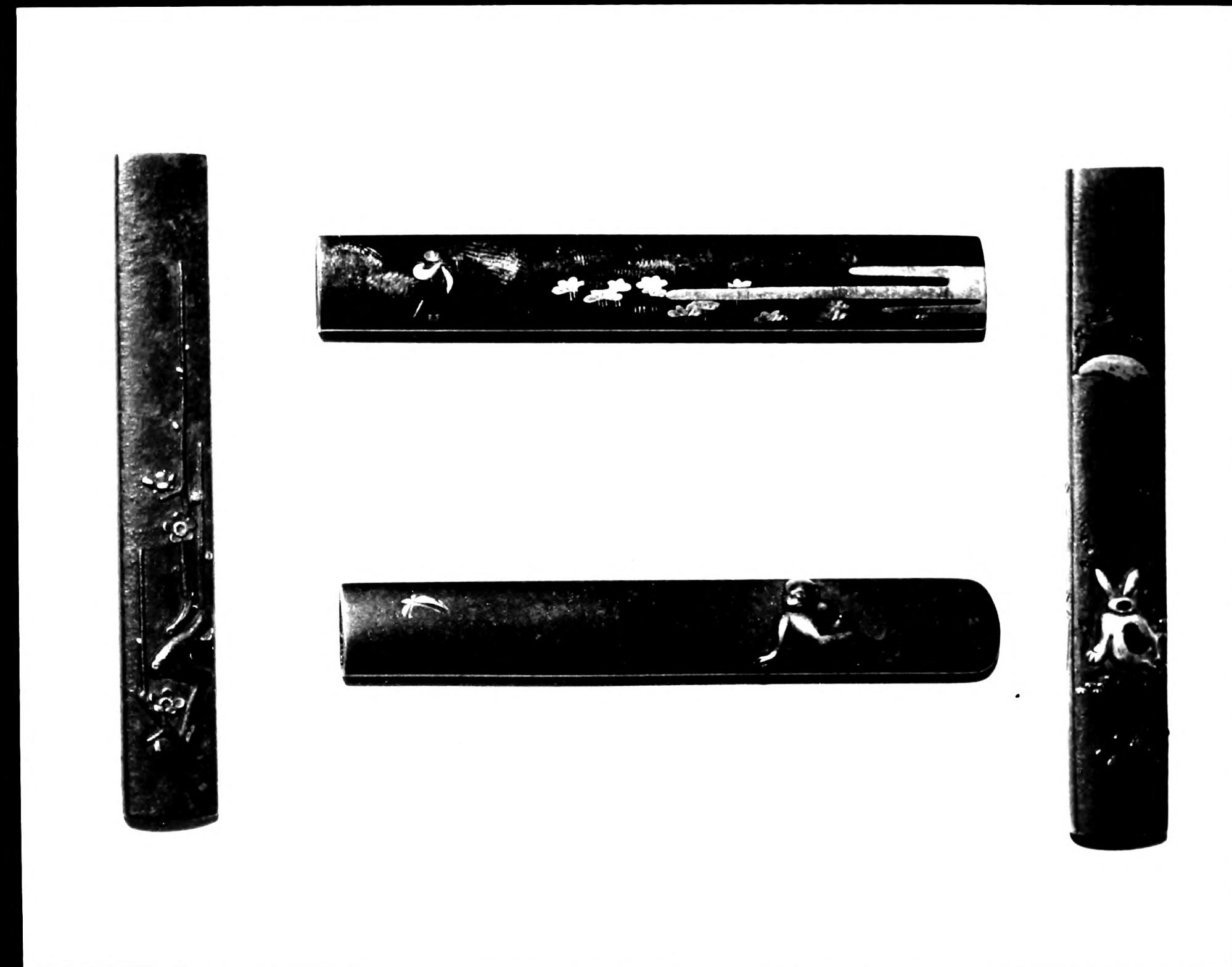
I believe it can be said now more precisely that Goto Kojo, the fourth master of the Goto School, is the artist. Not alone his dates 1530-1620 fit into the time of the building of the first Higashi Hongwanji at Kioto (finished 1602), also the use of human figures and silver for face and hands are mentioned characteristic for this master.

Small wonder that the Gotomaster yielded to such an uncommon task. It was the omnipotent Taiko(great counselor) Hideyoshi(1512-1598), lover of sumptuous decoration, himself who ordered the transfer of the headquarters of the western branch of the Hongwanji sect to Kioto and was in consequence interested in the erection of a temple building which met his taste, still to be seen in the Main Hall of the Nishi - Hongwanji, erected at Kioto in 1591. The Higashū - Hongwanji temple was only finished after Hisdeyoshi's death, when Ieyasu Togugawa, Hideyoshi's greatest general, had succeeded in making Japan his own.

In 1788 a fire destroyed the temple. Among the few things rescued these tennins were saved and came into possession of the counts Otani, high priests of the Hondo sect.

When on July 5, 1909 the Otani possessions were sold by auction I was able to get the tennins.

Kümmel "Kunst Chinas, Japans, Koreas" Handbuch der ^{Kunst-} Wissenschaften, 1929. (ill. 154, p. 172)



60
64

60.

Kodzuka

A golden rake in relief beside a tombstone with gold inscription on grained Shakudo ground. Frame half gold half shakudo.

The reverse half gold plated, half even shakudo.

Goto Master, eighteenth century.

61.

Kodzuka

Two monks with rosaries in their hands approach timidly an oni who, disguised as a samurai, is going to strike the great temple-bell with the hammer.

Relief in gold, silver, shakudo with inlaying and engraving on grained shakudo ground. Gold frame.

Reverse shibuishi with signature.

Goto Master, eighteenth century.

62.

Kodzuka

Saigyo Hoshi (prince Sato Hioye Norikiyo 1115-1138) as pilgrim stands lost in viewing the Fuji-yama. The famous contour of the mountain is engraved on even shakudo ground, the pilgrim, the lotus, the cloud-band are inlaid in gold and silver.

Province Kaga, eighteenth century.

63.

Kodzuka

A hare sitting between grasses looks at the moon, which is half covered by clouds.

Ground material is iron, the hare gold relief, the moon and grasses silver.

The reverse is gilded and decorated by fine shrubs in engraving. Signature: Matsushita Yoshiro

Province Kaga, seventeenth century.

64.

Kodzuka

An ape pursuing with its eyes a dragon-fly.

Ground material iron, the ape relief in shakudo, the dragon-fly gold inlaying.

Province Kaga, eighteenth century.

a. Pottery used in the Cha - no - yu .

68. Chatsubo, Big Jar for Tea-Leaves with wooden cover.

H.18 cm.; 7 "

Red brown ware with three loops. Dark brown glaze with metallic specks and flecked yellowish running drops.
Uzu itokiri.

Seto before 1650. Southern Nondo, Province Owari.

Exhibition: 1935 Gewerbe Museum Basel "Kunst des alten Japans." Kat.no.406 (Switzerland)
1938/41 Gemeente Museum, den Haag (Holland)

69. Chaire, Small Jar for powdered Tea.

H.16 cm; 2.2"

Very thin ware of spherioal form, so-called "B u n r i n "
= appleform. Delicate surface. Brown under=and upper
glaze, the latter "with a very light purple glimmer.
Careful Kara-mono-itokiri.

Ivory cover, old brocade bag and box.

Seto before 1750.

Exhibition: 1935 Gewerbe Museum, Basel (Switzerland)
Ausstellg. Kunst des alten Japans. Kat.no.401
1938/41 Gemeente Museum, den Haag (Holland)

70. Chaire, Jar for powdered Tea.

H.10 cm.; 4"

Reddish ware of straight, slim cylindrical form. Black-brown
metallic glaze.
Carefull Hon-itokiri. Ivory cover, old brocade bag and box.

Seto.

Exhibition: 1935 Gewerbe Museum, Basel (Switzerland) "Kunst
des alten Japans" Kat.no.400
1938/41 Gemeente Museum, den Haag (Holland)

71. Chaire, Jar for Powdered Tea

H. 7 cm.; 2.10"

Form "Daikai". Red-brown ware with dark and light brown glaze.

Hon-itokiri.

Ivory cover, old brocade bag and box.

Seto

Ex collection Vautier.

72. Chaire, Jar for Powdered Tea

H. 8 cm.; 3.15"

Bellied form with tied neck and two loops.

Reddish brown ware with coffee brown, metallic glaze.

Hon-Itokiri. Ivory cover, old brocade bag and box.

Takatori, island of Kiushiu, province Chikuzen

73. Chaire, Jar for Powdered Tea.

H. 10 cm.; 3.15"

Straight, slim, cylindrical form.

Grey brown ware with thin black and a thick grey glaze. The grey glaze is ending in a drop on the black, shrivelled into distinct globules which are compared to "Dragon-skales" (ja katsu).

Hon-Itokiri.

Ivory cover, old brocade bag and box.

Satsuma, princedom in the southern part of the island of Kiushiu.

Exhibition: 1935 Gewerbe Museum, Basel (Switzerland)

"Kunst des alten Japans" Kat.no. 455

1938/41 Gemeente Museum, den Haag (Holland)



XI ANCIENT JAPANESE NETZUKE

The netzuke (ne=root, tzuke=hang) is a button with the purpose to keep the inro or tobacco pouch in the girdle and to counterpoise it. The Japanese sculptor raised this practical problem into the artistic sphere giving this button the form of an often very complicated and agitated carving which nestled softly to the hand and gown.

In such a manner the netzuke belong to the Japanese utensils and appear in Kimmel's "Ostasiatisches Gerät", illustrated with samples from my carefully selected collection, which was assembled ditto from old collections in Japan of 1908. Hence the unusual high quality.

Now only the describing catalogue with 183 numbers and 172 photographs remains and one solitary piece which is described below; everything else was stolen.

77.

Grasing Horse

H.6 cm.; 2.6"

Ivory carving which adapts the figure of a grasing horse to its purpose by conventionalising it to a firm contur. On the back holes for pulling through a cord.

Tokugawa period. Eighteenth century.

"Ostasiatisches Gerät" mit Einführung von Grosse. Bruno Cassirer, Berlin 1925.
See frontispiece and page 126.
"Spanisches Gespensterbuch" see page 12, 62.

339 "Netzuke uit de collectie Ginsberg"
Kunstzaal Tikotin, Nassauplain, Den Haag (Holland)



Buddha Head From Hadda.

8 cm.; 3.2"

It is clearly recognisable that the sun-god Heliós - Apollo of the Alexandrine period was used as a prototype for the Buddha head. The Apollonian features still belong to the classical antiquity in spite of certain traces of transition to the type of the Indian race. From the finely moulded nose the eyebrows strive aloft; the eyelids are longly drawn with sharp edges; a gently smiling mouth in full fleshly parts. According to the Hellenistic custom the hair is arranged in a krobylos, the head crowned by a tuft of hair, tied together. The hair is roughly treated, unfortunately the greatest part of the crowning coiffure broke away.

Stucco.

Hadda, Fourth century A.D.

Hadda is situated south of Jalsbad in Afghanistan near the frontier of the North-West Province of India. As we know from the record of the Chinese pilgrim Fa-hien (about 400 A.D.) the town Hi-lo, the present Hadda, was up to the fifth century a florid place of pilgrimage. Buddha's Usnisha, the protuberance of his skull, explained as the bump of intelligence, was preserved there as a relic in a richly decorated and carefully guarded vihāra.

The head was purchased from the Voelkerkunde Museum, Berlin, Abteilung der Asiatischen Sammlungen (Ernst Waldschmidt).

Lit.: Bachhofer "Zur Plastik von Hadda" O.Z.n.F.7.Jahg.1931
Cohn, William in The Oriental Art, Vol. I, No. 1 1948

"Although the small sculptures from Hadda have much in common with Gandhara and permulated with western elements, they form a class of their own, distinguished by freshness of invention and artistic spirit. Many of them anticipate in a miraculous way the whole later development of Western Art."

Godard "Exposition des récentes découvertes et des récents travaux archéologiques en Afghanistan. Musée Guimet, 1924

Hackin "Les Fouilles de la délégation archéologique à Hadda". Revue des Arts Asiatiques. V, 2.



85.

Buddha Head From Cambodia

11 cm.; 4.5"

The classical prototyp is dissolved; the features are distinctly Hindu.

The small mouth is changed to full resigning lips, tightly closed. The eyes look downwards, the form of the eyeball protudes under the eyelid. The ears lengthened according to the canon.

The hair, surrounded by a bandlike line, is transformed in a cluster of locks, conceiling the protuberance of the skull topped by the "rasmi" (flame) in the simple form of a cone.

Bronze with green patination.

Khmer Art, Cambodia (South East Further India)
IX - XIII century A.D.

Commentary.

The people of the Khmer replaced the people at the lower Menam and Mekong in the ninth century A.D. An empire originated which included the South part of the present Siam. The Khmer embraced Indian culture, in the middle of the tenth century founded the capital Angkor Thom and, near by, in the eleventh century the temple of Angkor Wat. Long fights with the people of Tai, who, coming from the south of China, pressed more and more to the South; The empire of Khmer will at last be a part of the kingdom of Siam, the "cross-breed of Tai and Khmer" (He



86.

Buddha Head From Siam.

18.cm.; 7.2"

Full face with a long pointed nose. The eyes look downwards. The curvatures of the eyeballs protrude distinctly under the eyelids. The eyebrows join the forehead without hardness as a lightly elevated roll. Beneath the full lips a roundish chin. The ears of stereotype length. Each curly hill of the cluster of locks, which reach far down the forehead, is of big scale. The rasmi, the flame, rising out of the top of the usnisha, the protuberance of skull, is disjointed.

B r o n z e with green patination.

S i a m , art of the Ayuthai empire(1350-1750 A.D.)

Indian art flows from East India to the Farther India into the present North Siam, inhabited since times of old by the people of Tai-Shan. First united by the kingdom of Sukothai-Savankolok, it is --according to Voretsch-- reserved to the North to create the "national Siamese art". However, the present Siamese people will originate only after the Khmer succumbed to the Tai and, uniting, create this hybrid race.

Lit.: E.A.Voretsch "Über Altbuddhistische Kunst in Siam"
Ostasiatische Zeitschrift 1916-18. V,1 und VI,1



87.

Nat Deva from Burma.

39 cm.; 15.3"

Kneeling figure of great charm in attitude : The arms with elegant long fingers rise in graceful movements, the head bent a little backwards is turned to the right side.

Vestment and jewelry show the court attire of the thirteenth century, customary for divine as well as demonic beings to which the Nat Deva belong.

On the forehead the urna. The eyebrows in a lightly elevated roll over long drawn eyes which look downwards under half closed lids; straight nose above tired lips. The hair is completely covered by a kind of helmet which imitates in a baroque way Buddha's cluster of locks with the topping rasmi. Fested to this helmet is a head-band with long wing-like ornaments which surround the ears, frame the face and correspond to smaller wing-like ornaments fixed on to the shoulders.

The upper part of the body is covered by sumptuous jewelry only: pendants around breast and back crossed under rosettes, broad chains around neck, arms and ankles - all inlaid with jewels. Even the gown which encloses the abdomen tightly is covered with precious stones.

The figure probably belonged to a group; a hole beneath the knees and small damage suggest the fixing to an altar and the rape done by force.

B r o n z e gilded, partly darkened, at the back freshened up.

B u r m a , NW Farther India. 17th

Formerly in the collection of Walt

Exhibition: 1938-41 Gemeente Muse

Lit.: Schermann "Genien in der re
birmanischen Bud
O.Z.1919/1920. V

"Nat Deva sind Geister, die
als mehr oder minder abgew
der Hindu Mythologie ins b
pflanzt wurden; an ihrer S
Gott Indra, Thagya genannt,
als wohltätiger Helfer bet





28.

88. Padmapani (Avalokitesvara, Vajrapani)

18.2 cm.; 7.1"

The Dyanibodhisatva (cp. page 117) Padmapani (= he with the lotus in the hand) stands in trianca (sanskrit = thrioe bent) attitude on a lotus pedestal. The feet, the upper part of the body are uncovered. Around hips and tights the long shawl-like uppergarment is twisted in the manner of a scarf in which the sacred cord (yajnopavita), running from the left shoulder, nestles while the ends in pleats hang deeply down in front and at the side.

The features are pure Hindu. The long hair is dressed high, bound together to a crowning knot in Hellenistic manner. In front of the knot a band holds a diadem, richly adorned and with Amithaba Buddha, P's spiritual father, in the center. Heavy ear-pendants in the elongated ear-lobes, a necklace, arm clasps and bracelets complete the adornment.

It is to be assumed that the left hand originally held a long-stemmed lotus; the right hand in "vara mudra", the gesture of blessing.

The backside with hook.

B r o n z e with green and blue patination shows rest of former gilding which accentuated the very fine work.

North India, 11th - 12th century.

Exhibitions: 1938-41 Gemeente Museum, den Haag (Holland)
1946 Museum van Aziatische Kunst, Amsterdam

Commentary.

PADMAPANI may be associated as well to Avalokitesvara (=he who looks from above) as to Vajrapani (cp. no. 29). This Bodhisatva represents the most important figure in the Pantheon of Tibet.

The Northern Church, the Lamaism, has made all Buddhas and Bodhisatvas to gods, who are to be adorated. It is from him especially that people implore help in all needa. To him they direct the known evocation ("mantraa"):

"Om Mani Padma Hum, Lo!" = The Jewel in the Lotus. Lo! The Bodhisatva Padmapani has always produced new representations. His four-armed form is always incarnated in the head of the lamaistic chmroh, in the ruling Dalai Lama.

Lit: Leonard Adam "Buddha Statuen" 1925
Albert Grünwedel "Mythologie des Buddhismus in Tibet und der Mongolei" 1900
Albert Grünwedel (J. Burges) "Buddhist Art in India" 1901



89.

89.

Dakini Ma-ro.

14.5 cm; 6"

Lamaistic goddess. The slim body with small firm breasts is nude except pendants around the neck and girdle, arm and feet clasps and a diadem of skulls. The long hair swings down the back.

In a sweeping movement striding with might and main over killed demons she carries in her right hand the knife "kartri", while the left raises a drinking cup, out from a skull, to the mouth.

Oval pedestal with lotus ornament.

B r o n z e. The former gilding is lost; according to the bronze color and certain damages it seems probable that the figure underwent a great fire.

N e p a l , sixteenth century.

Exhibition: 1938/41 Gemeente Museum, den Haag (Holland)
1946 Museum van Aziatische Kunst, Amsterdam

Lit.: Albert Grünwedel "Mythologie des Buddhismus in Tibet und der Mongolei" 1900

"Eine besondere Klasse von Gottern sind die Dakinis. Das Wort gilt als Femininform zu einer Tantra Gottheit Daka (=Luftwandler). Eine berühmte, viel abgebildete Dakini ist die N a r o , welche eine Begleiterin oder vielleicht eine besondere Form der Vajravarahfist; sie ist Schutzgottheit der Sa-skya Schule. Interessant ist die Notiz, dass die Nepalesen sie für die inkarnierte Bhavani, die Gattin Civas halten."

90.

Buddhist Priest's Bell.
H.16 cm.; 5 5/8"

The handle of the circular bell is in the shape of a vājra (thunderbolt), the religious scepter used by the Buddhist priest to symbolize the irresistible power of prayer, meditation and incantation. Surmounted is the handle by a Naga, a kind of water-dragon. Where the handle and the body of the bell join two bands of delicate foliage design adorn the round. Clapper inside.

B r o n z e smooth green with incrustations.

J a v a , Sailendra period, late eighth to early ninth century. The bell was found near the stupa of B a r a b a d u r which was erected in the Sailendra era (780-860 A.D.)

Exhibitions: 1938/41 Gemeente Museum, den Haag (Holland)
1946 Museum van Aziatische Kunst, Amsterdam.
1950 Los Angeles County Museum, California
"The Art of Greater India" cat.no.168.



D. NEAR EAST

XV. ANCIENT BRONZE, CERAMIC, IVORY CARVING.

91.

Water Bowl.

Diam. 30 cm.; 12"
H. 26 cm.; 10"

The big bronze vessel is of spherical form, the wide opening encircled by a small protruding rim which broadens into two opposite handles.

The body and rim are filled with engraved and embossed decorations. The middle part of the recurved sites is filled with arcades in which are depicted legends of Western Asia in the manner of early miniatures. Above and below, between interlaced patterns, run *friezes* in Hebrew letters on arabesque ground, arranged in eight sections joined by an uninterrupted band, but separated from each other by round medallions with sitting angels or animals.

The rim is ornamented with birds and flowers, each handle embellished by an oblong medallion with Hebrew characters on arabesque ground between fighting animals.

Bronze with green patination.

Asia Minor, Seljuk XIII century. (?)

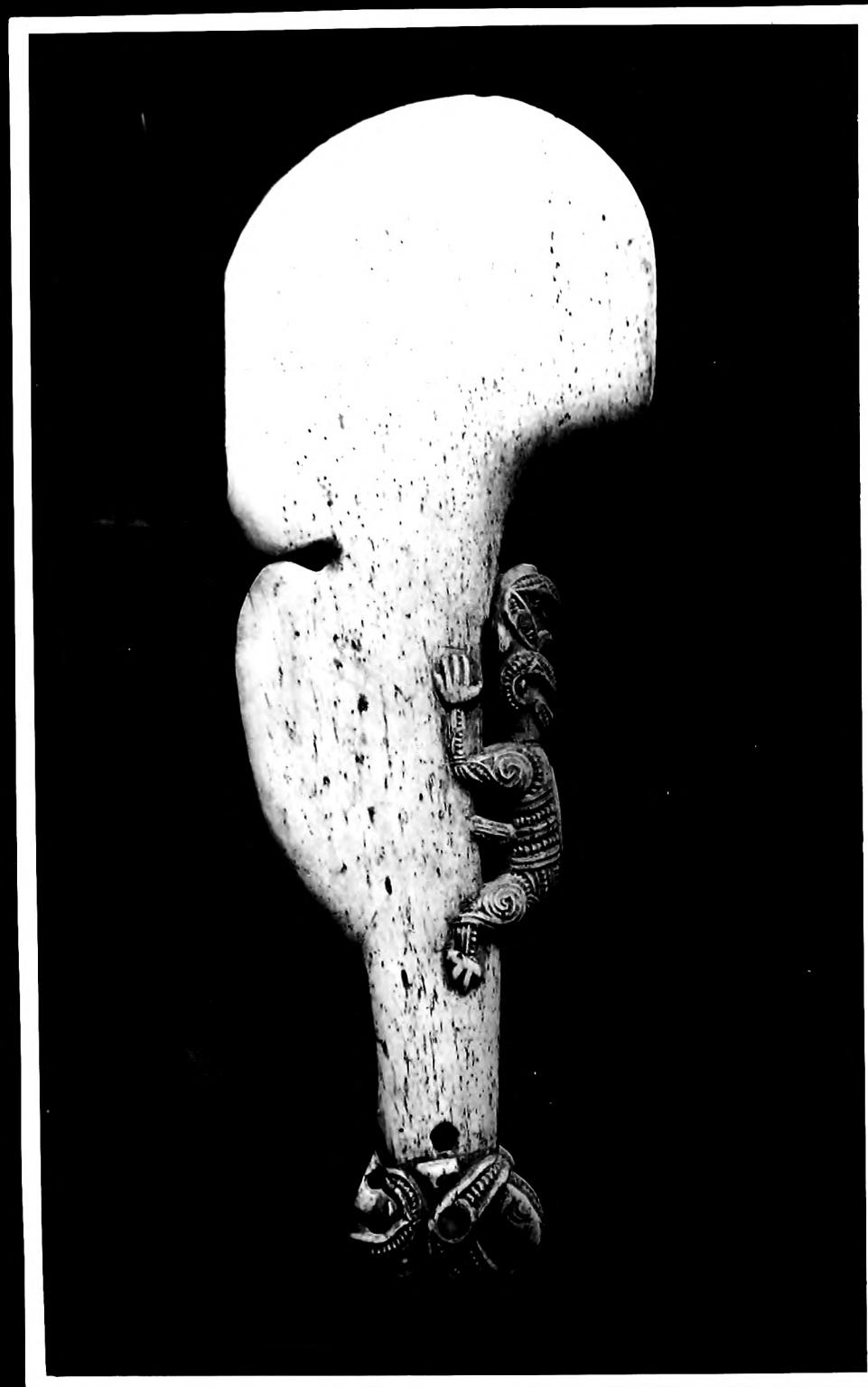
Commentary.

Neither the Oriental Seminary, Berlin (Prof. Mittwoch) nor the Jewish Theological Seminary of America, nor the Jewish Museum of New York City were able to translate the Hebrew inscriptions into an European language.

They agree, that the inscriptions are Arabic trans-literated into Hebrew letters, that the bowl is at least five hundred years old and probably manufactured in Asia Minor.

Comparison with a smaller but otherwise very similar bowl formerly in the collection of Joseph Brummer (aution part II, New York, May 11, 1949) leads me to suggest a more exact date. The Brummer bowl shows the same kind of monumental Hebrew characters and is dated in the catalogue: "Seljuk, XIII ct."

The Seljuk, a Turkish tribe, built a great empire over a great part of Western Asia with capitals in Bagdad and Jspahan. Our bowl was excavated at Jspahan. I believe that this fact would also support my suggestion.



123
137

J

Zeremonial Axt.

L. 33 cm.

Walrosszahn

Neuseeland, Maori

Voreuropäische Zeit

Katalog: J) N° 6

E. PACIFIC

XVII

ANCIENT NEW ZEALAND

103.

Ceremonial Axe.

L.33 cm.; 13"

The axe, cut out of a whale bone, served as a ceremonial implement in the ancestral ritual. It has the form of stroke-weapon; on the stroke side the whale bone is flattened to a sharp edge. The grip is placed well balanced between a dragon's head at the end of the handle and the monster which seems to creep along the upper rim. Both figures are decorated in the typical Maori fashion with deeply cut ornaments, the eyes inlaid with mother-of-pearl. Below the head a hole as if for fastening to the girdle.

New Zealand (Australia) before 1642.

Maori art before European era i.e. before the discovery by Tasman in 1642.

Lit.: "Cahier d'Art". 1929 2/3 (Mars/Avril) Fig.14

104

Cat and Kittens.

H. 9 cm. ; 8.8"

Frontal group of mother-cat and two kittens.

Simplified contour in typical Egyptian manner without omitting characteristic traits of the animal.

Produced as an oblation to the cat-headed goddess B a s t e t , protectress of love affairs and of the art of the toilet, whose temple has been at B u b a s t i s in the eastern Delta of the Nile where this image has been found.

Bronze with dark green patina on green marble socle.

E g y p t , 600 - 525 B.C.

Acquired ^{by exchange} from the collection of the Royal Museum, Berlin No.2600 with ministerial permission. (letter of director Schäfer of march 11, 1922)

